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Chalat of Bokhara with striped pattern.

cotton trousers (see ill. page 1441), the material of which is rather coarsely woven, and is neither bleached nor dyed. The name given to this material is "bes". The trousers are secured by an attractively worked band, which is drawn through the upper seam, and tied round the waist. The upper part of the body is covered with a blouse cut in the manner of a shirt. It is also of cotton, and is girded round the waist with a diagonally folded square of cloth. This cloth is often prettily embroidered or decorated with regular ornaments in the block-printing style (see ill. page 1442). Before beginning his devotions the wearer unties it, and spreads it out before him, thus making it serve as a prayer-mat. These garments form the customary dress of the labourers, artisans, and of the poorer classes generally. Merchants, priests, and all men of wealth and rank wear as an additional item of dress the chalat, which is also put on by poorer people on festive occasions (see ill. page 1442).

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The word "chalat" signifies a rich garment of honour of the kind traditionally bestowed by Oriental princes as a badge of distinction. Hermann Vámbéry, who in the second half of the nineteenth century travelled in Central Asia under the disguise of a dervish, reports that in Khiva he met a high official sorting chalats which were intended as rewards for soldiers, and the value of which was graded according to the number of enemies' heads

1 [See p 25 -- Analyst]
2 [See p 14, p 28 -- Analyst]

291 which each man had brought home from the [554] war. The chalat as the usual outer garment is known in the vernacular as "chapan". It is cut like an overcoat, reaches to the ankles, and has very long sleeves, into which the wearer [834] can withdraw his hands in order to comply with the Mohammedan law that no part of the body should be uncovered (see ill. below).

It is the chalat which gives the crowds in the cities of Turkestan their colourful appearance. When on the great Mohammedan feast-days the crowds of the faithful in their many-coloured chalats stand in front of the glittering mosques, when they kneel or throw themselves on the ground to pray, the scene is one which can probably be parallelled nowhere in Europe or in the East. The patterns and colours of the chalats are of an extraordinary variety, and their edges are trimmed with narrow borders of embroidered or woven material from which small tassels are suspended at regular intervals. Though the materials of the costly gold-brocaded garments worn by the very rich and the cheap printed cottons common to the poorest classes were of Russian manufacture, the greater part of the chalat fabrics were and still are characteristic products of the weavers and dyers of Turkestan. These fabrics are gaily striped, pattern-

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Men of Bokhara in striped chalats and white turbans.

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ed with large spots, or delicately flamed (see ill. page 1448).* The material usually consists of a mixture of silk and cotton fibres. These beautiful, heavy, and very characteristic textiles owe their origin to Islamic religious laws. The wearing of garments made of pure silk is forbidden to the Mohammedan, no less than the use of pure gold and silver. Just as the latter decree led to the production of pottery of unsurpassable quality and beauty, the edict against the wearing of silk resulted in the manufacture of the mixed fabric known as "mesru" (= permitted), which satisfied the desire for luxury, and could at the same time

Women of Turkestan wearing long cloaks and veils.

*[See cat. 116, p. 45--Analyst]

291 be worn without infringing the Mohammedan laws.

The headgear of the townspeople in Turkestan as in other Mohammedan countries consists of a cap round which the turban-cloth is wound. The cap, usually known as "tibeteika" in Turkestan, is small and round, and covers only the crown of the head, which is shaven completely, with the exception of one
291 strand of hair. The decoration of the tibeteika
294 varies with the district. In Bokhara it is worked in coloured emboidery (see ill. above), in Tashkent it is black and decorated with coloured embroidery, in Ferghana it is also black, but is adorned with four white leaves (see ill. above). In the mountain districts the tibeteikas are also worked in coloured embroidery by the women. More frequently than in other Islamic countries the cap is worn in Turkestan without a turban. This is invariably the case when the wearer is working. The ordinary cotton turban-cloth is about ten or twelve feet long and roughly eight inches wide. It is of one colour, very often pale red. This cloth can be wound round the head four times. The end which hangs down over the neck is usually decorated with woven stripes.
291 Costly turban-cloths of thin material are generally longer, and are arranged in a more intricate manner. The wearer literally winds himself into the cloth, which is held by another man who twists it constantly. The name for these turbans is "chihil petch" which means forty, that is to say innumerable, windings.

The footwear commonly worn consists of a pair of light top-boots over which slipper-like shoes are worn which can easily be taken off when entering a house, as is demanded by custom. In the place of these slippers it has long been customary to wear rubber overshoes of Russian manufacture.

7 [see cat. 116, p. 31 - Analyst]

286 passed. As the richness of the pattern depends on the combinations which result from turning the cards, the patterns or fabrics made in Turkestan show much less variety than those of Ancient Egypt.

286 294 From the earliest times dyeing in Turkestan has not only been a craft, but a highly developed art. In that country, as everywhere in Asia, patterns and ornaments are to a large extent produced by dyeing rather than by weaving. It must, however, be said, that in Turkestan the dyer's art never reached the same high standard of excellence that is found in India or Indonesia.

The simplest technique is that adopted in dyeing textiles blue for women's clothes. For this purpose indigo is used. The material is tightly rolled into bundles, and at certain intervals is wound round with the threads which prevent the dye from penetrating the fibre in these places. It is a matter of course that the patterns produced by this technique are comparatively simple. The ornaments consist of large circles, stripes, and spots. In addition to blue a very delicate red and also yellow are popular colours (see ill. page 1447).[1] In the streets of towns and villages in Turkestan one often sees such bundles of cloth, usually "mesru" and silk, hung up between two trees to dry. More complicated patterns, which are made up of small individual elements and which make the fabric appear "flamed", are dyed according to the ikat-method. As far as is known only the warp-ikat technique is employed. The ikat patterns of Turkestan are geometrical, and even the more complicated

1 [Cat. 116, p. 41 --Analyst]

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Man from Bokhara wearing a chalat made according to the ikat technique. The threads are dyed before weaving.

286 ones which are made in Ferghana (see ill.
294 below) and the neighbouring districts of Eastern Turkestan are not nearly so rich and so vivid as Indian and Indonesian ikat patterns.
386 With the exception of indigo, which was imported from India, all the dyestuffs used in

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Ciselat pattern from the Ferghana district produced by the ikat method.

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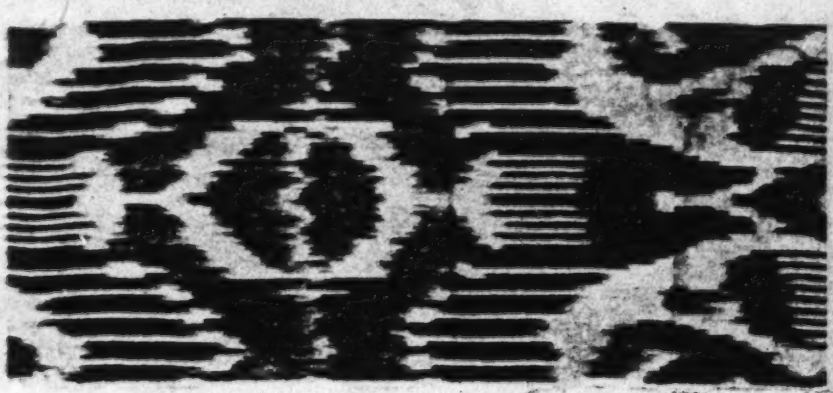

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